

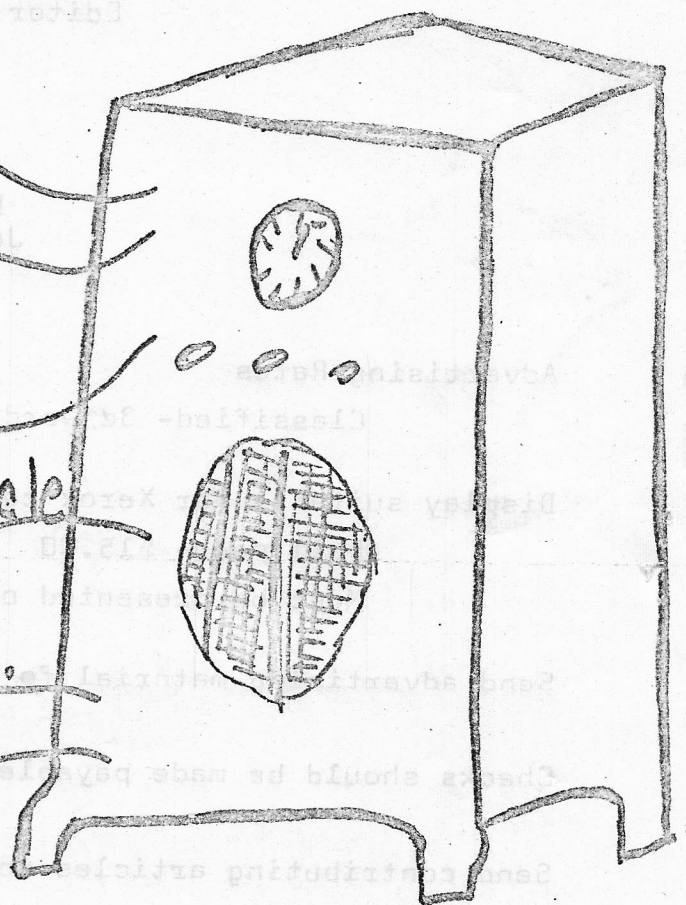
February, 1971

STAY TUNED

1250 LA BARON CIRCLE

Webster, N.Y.

14580



VOL I No. 2

S T A Y T U N E D

Published Monthly by

Sound Tapes Of the Past, Inc.  
1250 La Baron Circle  
Webster, N.Y. 14580

Editor - Carol Monroe

Writers

Bob Joseph  
John Monroe

Advertising Rates

Classified- 3¢/word (name and address free)

Display suitable for Xerox copy- (black and white only)

Full page- \$15.00

Must be presented on 8½" x 11" paper ready for Xerox machines

Send advertising material to STOP, INC.

Box 81 Webster, N.Y. 14580

Checks should be made payable to STOP, INC.

Send contributing articles to STAY TUNED

1250 La Baron Circle Webster, N.Y.  
14580



### EDITORIAL

Since announcing our intention of attempting to publish a monthly newsletter on the subject of old radio we have learned of other publications that are published either monthly, quarterly, or randomly by other collectors who also feel that more information and correspondence is needed on old radio programming.

Although we have learned of other publications the mails have not to this time brought us any but the publication by Jay Hickerson "Hello Again" and the publication of the Radio Historical Society of America "Radio Dial". As we receive other publications it will be our duty to you to publicize them and make other collectors aware of where other information can be found. If anyone reading our little publication is interested in more information about either "Hello Again" or "Radio Dial" they can just drop us a line with a stamped self addressed envelope and we will provide what information we have.

It is still too early at the writing of this editorial to have received any response to our first issue of "Stay Tuned" and maybe that is why the writing is going on this early because we may fear the response we will get. In all honesty though we did call for articles, opinions, comments or anything that anyone had to say to be published and the initial response was disappointing. The entire first issue was written and put together by John and Carol Monroe and yours truly. If you find our opinions, comments and ramblings just too much then there are about two things that can be done to put a stop to it. Either send us in some material or request us to take your name off the mailing list. We would much rather you did the former. In the first issue of "Stay Tuned" John Monroe in his article mentioned the confusion about the right to air, sell, play or use old radio shows and the rumor of a court case that took place in New York between CBS radio and J. David Golden of Radio Yesteryear. We have had attorneys trying to search out this case and the opinion on it but I am afraid that we do not have enough information. If this information does become available to us then the next issue of Stay Tuned after its availability a complete feature will be devoted to it.

As of this time the information that we have is sketchy to say the least. We were informed that CBS radio brought suit against Beaver records and J. David Golden of Radio Yesteryear over the publication and sale of the record 90 famous themes of old radio shows. It seems that most of the shows featured were those which either belonged to or were aired over CBS radio. From the results of the case the best information that we can gather is that CBS could not produce either discs, tapes, scripts, etc. of these shows to indicate physical ownership and that the court then ruled that these shows were in the public domain. As I have said before we have not been able to find out just what court this case was heard in, who the lawyers were, when the case took place, or anything else. Maybe the information that we have is just wishful thinking on the part of us collectors but if it is true and any of you have any information to add, subtract, or just plain fill in please let us know.

It will be in all of our interests to get the facts and the situation straight before any of us do anything that can lead to trouble. A whole new generation is waiting to hear radio as it was and not as it is. Our form of radio essentially only lasted 30 years from 1930 to 1960 and that very definitely is a short life span.

Bob Joseph/

Most of us get our start in collecting old radio shows by purchasing our first series of shows from some of the collectors like us that sell shows. After we have an initial supply which may total anywhere from 12 to 50 hours worth of shows we devise our own catalogs and proceed to contact other collectors to trade with to obtain new shows.

One of the first things to do as you start to build up a collection is to be able to locate any show quickly and get it on the recorder. Our own system of filing shows goes something like this. Each show is assigned a catalog number and each catalog number is associated with a reel of tape. Thus when a catalog number is mentioned we turn to that reel and immediately know where on that reel the particular show is located.

Another thing that we recommend doing is making a duplicate master copy of the show that is sent to you by a collector since when trading or purchasing shows most collectors will not go for the added expense of using good quality tape. Therefore, in practically no time at all you will find that your masters are all on brands of tape such as Shamrock, Concert, or Melody. In making your second set of masters utilize good quality tape such as Ampex, Scotch, BASF, etc. It may cost more but you will be sure of having your shows for a much longer period of time.

Also in making your second set of masters utilize 1200 foot tape lengths rather than the trading length of 1800 feet. Traders like to use 1800 feet since it makes a trade worthwhile by obtaining six hours at one time. The 1200 foot lengths recording four track allows four hours at quarter track recording and on any particular channel there is only one hour's worth of shows and since most shows are half hour in duration you will find that at most times there are two shows on any particular channel and they are quite easy to locate.

In dealing with other collectors on trades you will soon find that you are dealing with dozens of collectors at one time and unless you keep some sort of a log of who you owe shows to and who owes you shows you will find that you are in some sort of a mess. In our system each trader that we deal with is listed and a notation is made next to his or her name indicating that we owe shows or that shows are due or that the trade is completed and another trade should be initiated.

Under no circumstances should you let your collection, trading, or selling of old radio shows get ahead of you. If necessary call a halt to your activities for a short period of time and catch up on your paper work before it gets too far ahead of you.

### PUBLICITY

Every once in a while one of us collectors gets lucky and gets interviewed for a radio, or TV show or is featured in a newspaper or magazine article to familiarize others with our hobby. To those of you who have copies of stories on old radio we ask that you forward a copy to us for inclusion in "Stay Tuned".



## 1590 On The Dial

If you are in the Clearwater, Tampa, St. Petersburg area of the Sunshine State (Florida), turn your radio dial until you hear the call letters of WILZ. Then get set for the best in radio programming featuring music and radio shows of the past. WILZ is headed up by ex-New Yorker, Art Millman. Art probably has one of the largest collections of old phonograph records around and features them on WILZ.

As far as old radio shows on yesterday's radio station with tomorrow's ideas, you may hear the likes of Lum and Abner, The Shadow, Gangbusters, The Lone Ranger, The Devil and Mr. O (with Arch Obler), as well as "War of the Worlds", if you tuned in on Halloween night.

Although Art and I have been corresponding for about 10 months, we have yet to meet, which is a situation that probably will be straightened out this year.

As Art put it to me, I caught WILZ last May with their lines down due to an electrical storm, but the emergency taped programming from the transmitter site brought back good musical programming. Having my portable AM/FM radio with cassette recorder, I proceeded to tape about 4 hours of programming and when I returned to Rochester and replayed the tape, I wrote to the station commenting on the choice of programming.

Being president of a radio station keeps Art quite busy, but the fruits of his efforts are enjoyed by all in Tampa, St. Petersburg, Clearwater area who are sharp enough to tune 1590.

### How Do You Identify Shows in Your Catalog

This interesting dilemma has plagued collectors and the ultimate inexpensive solution is still not in sight. Naturally, if the show has an episode title that is stated on the tape, there is no problem in identification. But most of the comedy or variety shows contain no title. Listing the broadcast date should help, but it does not since there are many shows in circulation with no broadcast date.

In our catalog we give a two line identification of the show to jog a memory or two as well as utilizing the title on the show

used by the collector we obtained it from and in this way, try not to confuse others with another title that we might feel more appropriate. For instance, in a certain Jack Benny program in our collection we obtained it with the title, "Jack Hires a New Quartet". The new quartet consists of Dick Haymes, Andy Russell, Bing Crosby and Dennis Day, and is centered around the Lucky Strike commercial. In my opinion, the show centers around Jack as host of the Academy Awards presentations which had just taken place and experiences occurring from that position. Now I shy away from shows cataloged as "Jack and the Academy Awards", etc.

We may not like the titles on shows we receive because we may feel they do not represent the show, but do not change the title. Utilizing the title as received from the collector before you, helps conformity where conformity is needed and a typewritten line or two of description of your own will set your feelings on the show straight.

#### THE TAPE PROBLEM

The cheapest way for any of us to trade or sell reel to reel recordings of shows in our collection has been to utilize tapes such as Shamrock, Concert, Emerald, etc. which we know upon purchase are the ends or beginnings of processed runs. They are normally over oxidized, cut irregular, spliced, and have very little or no quality control.

Well I guess we get what we pay for. Those of us who want to maintain a collection in good condition, usually rerecord the tapes received onto another reel of tape of better quality.

Every trade costs both parties a reel of tape and if you buy in quantity, you might say that you can trade an 1800 foot reel of tape for \$1.00.. While this is not a bad price, we do have complaints about the tape.

We at Sound Tapes Of the Past, Inc. are investigating the possibilities of obtaining a distributorship in one of the tape lines that is above the quality of Shamrock, Concert and Emerald, and below that of Scotch, Ampex and BASF.

If such negotiations turn out in our favor, we will seek proper oxide coatings, splice free, even cuts, etc. and quantity



discounts so that we can offer a good brand of tape at a price we can all afford.

As our inquiries into this venture progress, we will keep you informed as to the brand, prices, delivery, etc. that we will be able to offer.

To those of you who either have similar setups, or are thinking of a setup of this type, we will offer space free of charge within an article on the subject of collecting old radio shows or any related subject.

#### PROBLEM OF THE MONTH

If your mail is anything like ours, you probably receive about ten letters per month asking if a certain show is in your collection. Most of the time it is a show you have never heard of or wouldn't recognize if you did. When we get such a request, one of the girls goes on a hunt through every collectors catalog that we have and an answer is sent out. Now most of the time we never hear from the requestor again so the hunt or search was in vain.

To reduce wear and tear on all of us we will start by featuring a column on "Someone Wants To Know" and list the wants, the name and address of the interested party so that collectors who have or know of the wants can communicate directly.

We invite you to participate in this problem solution to lighten your work load and give better service to those who communicate with you.

Let's hear more of your opinions on last month's problem about editing out commercials, opening and closing themes, air checks, credits, etc.

#### DISC CORNER

The purpose of this blank corner at this time is a spot to brag for you collectors. We all know that the shows in our collections were originally taped from discs (at least many of them). Here is a chance to brag of your collection of discs and well you should brag of your collection items. To be listed in this corner column, tell us what discs you have, the condition, episode etc. Why not boast, you have the right to. Send replies to

## IN ANSWER TO LAST MONTH'S QUESTIONS

Last month I asked for correspondence on a.) "The Big Show" with Tallulah Bankhead, b.) "Charlie Chan," c.) "Tom Mix," and d.) "The Fat Man."

To date we have found out that everyone but us has at least one copy of "The Big Show." The largest listing was received from Jay Hickerson, so that show is around and available.

No one answered us on "Charlie Chan," but another half hour episode is on order from a trade instituted recently.

Now I'm beginning to believe that other than the Magic Mesa, Hurricane Horse, and one other episode, that good old Tom has disappeared and will never be heard of again. Poor Tom. Really nowhere have we been able to find connected episodes of Tom Mix. Somewhere they are probably still about and in time will appear.

Everyone but us has a "Fat Man" program. I vaguely remember the show and would like to hear it once again, but it looks as if that's another show that is lost forever.

### RADIO REPLAY

The more we find out about the law and old radio shows, the more confusing it becomes. Court cases that have been decided both in New York and California have indicated that possession of a show or shows does not indicate ownership compared to those who have original claims. Now is where the nitty-gritty comes in. If we take a show like "The Falcon", the creator of the character usually has a copyright that is good for 28 years and renewable for 28 years. On any one particular episode the writer usually has a copyright on the story. Now practically everyone else with an interest in the original production appears may have a thing called a common law copyright. In addition, the contract with every actor and actress on the show has to be examined to determine if residual benefits on re-broadcast were included (that is, if you can identify all the actors and actresses). You're not through yet. Music is next. Theme music and music played during the show is copyrighted and royalties must also be paid here if the music is not in the public domain. Last, I think, the musicians who played on the original shows had a union contract and that contract may and probably did call for residual benefits



on replay. Now we all probably know why some of the shows being re-aired have had original themes, openings and closings changed.

Shows like the "Lone Ranger" and "Green Hornet" utilized theme music that is in the public domain and therefore one residual is automatically eliminated.

What can we do with the shows in our collection? By the letter of the law- nothing. It is illegal to tape from the air or from records. There is a catch that says if it's for your own private enjoyment, it's okay. Legally speaking, from what I have been able to find out, you are not allowed to play recorded material for a group of friends other than records or tapes that you have purchased prerecorded through outlets authorized by the performers and other interested parties so that royalty payments can be kept track of.

How do we get away with trading shows and private sales? First of all, the copyright laws are probably the hardest to police. Secondly, the sales made by selling shows to individuals doesn't amount to enough for anyone to worry about. Thirdly, of all those who may have interest in the show probably no one knows who has the prime interest.

At this time the whole situation is in a big mess. Some shows had copyrights which were never renewed. Some actors had contracts with no residual clauses. Some shows may be legally in the public domain. What do we do?

We are investigating comments that we have heard of a trial court decision recently in New York State which indicates that unless copyright holders possess physical proof of ownership, (disc, tape, script, etc.) that they have given up ownership. If this is the case and the stories we have heard are true, it does not settle the question since a compromise deal was made between plaintiff and defendant after the trial and higher court action was never taken.

It is interesting to me that manufacturers of radios, televisions, stereos, and tape recorders all provide output and input jacks on their machines for patching. Other manufacturers provide patch cords for sale. Some stereo tape decks are sold without microphones and yet it is illegal to tape other than for private enjoyment from radio, television, records, discs, etc.

It is also interesting to know that the name brand tape recorder manufacturers almost all own subsidiary record companies. That is why advertising for tape recorders never mentions taping from

radio or records. One leading name in tape recorders (Sony) does not own a record subsidiary and did for a while advertise patching to tape your favorite music or shows. Legal action was threatened and from what I've seen, Sony has tamed its advertising.

My own opinion would probably be something like this: The airwaves and what goes out over them are controlled by the government which supposedly is the public.

That which is aired and if it is captured on tape or any other means now belongs to the original owner or owners plus additional owners who have captured and preserved it. Something for nothing; hardly. The most valuable commodity there is, is time and time was spent in capturing the material.

Those who feel they have ownership but yet discarded discs, scripts, tapes, etc. of old radio shows realize now how big a mistake was made, but no one should be able to profit from another's mistake is the attitude being taken.

We as collectors are growing in number as the postage bill for this newsletter tells me, and I leave you with some food for thought.

Should we start a legal fund under the trusteeship of a bank to go through the courts for a final answer to the questions on old radio shows? We know of about 1000 collectors at this time and if each of us put \$10 toward legal fees we would start out with a kitty of \$10,000 and I am sure it would grow.

At this time, this is only food for thought. Please do not send us any \$10 donations to this fund, but do send your opinions, ideas, names and addresses of other collectors, etc.

#### OFF THE RECORD

Let's start off this month with some explanations. First, the volume I, number I that appeared in the front of this column in last month's issue, had nothing to do with the column itself, it just so happened that when we were printing the magazine we noticed three-quarters of the way into the printing that we had left this off the front cover. So it seemed as good a place as any to stop and put it on.



Bob Joseph is not 35, he is 34. I don't for the life of me know why I wrote that he was 35. I know better, (talk about vanity!).

I would like to thank all of you that wrote in to give support to the magazine and answer some of the questions I brought up in my column. A special bit of thanks to Jay Hickerson, 6 Koczak Court, North Haven, Conn. 06473. Jay supplied me with information on two or three points that I asked for. It looks like the series I was searching for was the "Adventures of Dick Cole." Very good, Jay, I'll pick it up when and if I can. We found "On Borrowed Time" with Boris Karloff and information seems to tell me so far very little more than I already knew about Tom Mix. It was on the air from 1933 to 1950. The first actor to play Tom was Artells Dickson. Jay also sent me an early edition of his newsletter, "Hello Again", which includes many, many helpful hints for collectors. These will be published at a later date as soon as we can work it in. But they will be published and due credit will be given to Jay. They're very informative. (Any collector not subscribing to Jay's magazine makes about as much sense as if Gov. Nelson Rockefeller did not subscribe to the Wall Street Journal. It just isn't and shouldn't be done.)

Thanks to all of you for the information that's starting to come in on radio stations rebroadcasting old radio. It seems as though Chicago and Boston are quite big on this. I'm working on getting commentary from some of these people to put into the magazine at future dates.

We received a very nice letter from Hal Broadsky, 218 Orangeview Lane, Lakewood, Florida 33803. In case any of you don't know, Hal is a very large collector of mystery and detective shows. Knowing Hal is a must if you have likes in this field. He is on the lookout for all he can find of the "Adventures of Ellery Queen" and "Crime Files of Flamond." Anyone who can help Hal in this line, please drop him a note. Hal has also mentioned, to quote him, "Someday I'd like to build a museum on mystery drama with old radio sound effects and all types of mystery lore. Such as not only tapes, transcriptions and scripts, but how the authors conceived of their scripts and who they were and all the actors involved."

It seems like an extremely logical idea to me. After all, aren't all museums of history built in Florida these days?

Samuel

Seriously, Bob and I certainly would like to be counted in on a project like this and anyone else out there who would be interested, why not drop me a line and tell me what you have that you would be possibly willing someday to part with for a museum of this type. I will forward all of these answers to Hal and perhaps someday this idea will be more than an idea and we'll all have a hand making something that may last forever.

Excuse this column for being so rambling this month, but it was my wife's suggestion that instead of writing it out for her to re-type, I should instead tape it on my cassette and she would type it from that. Do you know how hard it is to keep your mind thinking consistantly straight (and he does have a problem with that! edt.) when you've got two little ones running around when they have been couped up all day and are trying to play? (Do you know how hard it is to type from this cassette when you have two little ones and a husband running around when they have been couped up all day and are trying to play?!? edt.) Oh, well, I was a father before I was a collector.

We are going to change our research setup here since my wife just informed me that I had been laboring under a misconception (I wonder if that has anything to do with the baby that is due next month? edt.) when I thought that there was such a thing as a 37 hour work day. In an effort to save time and trouble for both you and ourselves we intend to no longer research from our files directly any requests we get in here immediately. Instead of this what we intend to do is the following; first, when we get a request in, we will take this and write it up for the next issue of "Stay Tuned". This will go in a column of "wants" with the name of the collector who wants it, his address, and the urgency of it. We will run this in the column for three consecutive issues of the magazine. If by that point, you have not been contacted by another collector who has this, then we will at your descretion, for a slight charge, research it ourselves directly from our catalog files. This should ultimately save time for you, for us, put you directly in contact with the collector who has the show and let you develop new collection resources much faster. It isn't that we don't want to do this, we certainly do. We just want to speed up the service a little bit. The logic behind it being that every one of the collectors that we have a catalog in our files for is also a recipient of our news letter.

11



Therefore, it would seem that it would logically be much quicker and more time and money saving to let you go directly to him or he to you than for us to act as the middle man. Except in the instances where this is the only route.

In case you haven't noticed by now, I do not intend to "go after" anyone this month in my column. No, I have not been enjoined, restricted, sued or put in jail over last month's comments. I just do not feel that there is any more to be said on the subject at this point. When and if there is more pertaining to the subject, I will certainly let it out for all of your public information.

I picked up a copy of an interesting little book the other month, called "The Original Old Radio Game". This is a book of some 500 questions and answers in game form about old radio. It is really a very interesting book and provides enjoyable entertainment. In case you might be interested in picking up a copy, it's price is \$1.50 and you can get it, I would imagine, by writing to Pisani Press, Brannan Street, San Francisco, California. And now as Rowan and Martin say, "Let's go to the party and meet some of the fine people."

Got a card from Jack Bond, 105 Woodlawn Road, Baltimore, Md. 21210, the other day. The only thing I wonder about, was why did you send me a picture postcard of a bar in Connecticut, Jack?! I mean, isn't that an awfully long way to go for a drink?....

A thank you to Wilbur Nitsch, 255 Heberle Road, Rochester, N.Y. 14609, saying that "Stay Tuned" was "one of the best" publications he has seen. He mentions that Canadian station CBL at 740 AM broadcasts a program called, "Inside From the Outside" every Sunday at 2:00 p.m. This, he says, is a "Laugh-In" type of program which has a format that is a parody of current events. And he also notes that nothing seems to be sacred. They kid about everything, Canadian and American. The show comes out of Toronto.

Anybody interested in Judy Garland? If so, contact Frederick H. McFadden, RD# 4, Westernville Road, Rome, N.Y. 13440. We did a little research job for Fred recently and must have sent him close to four pages of listings of Judy Garland. Can't top this man-- he had them all!

Received a very nice letter and catalog from Paul D. Gremley

6222 W. Belmont Avenue, Chicago, Ill. Paul stated in his letter, which, by the way, got to me a few days before his catalog, that he has about 300 shows, and he mentioned, "I hope you will find something in my catalog that will be of interest". What an understatement! Write for his catalog and you'll see what I mean. Paul also is doing some video tape work which I find very interesting. He likes to correspond via cassette, which I think is a great idea. How about you? (It does seem very appropriate for us, doesn't it?)

Has anyone, other than myself, ever stopped to wonder why such areas of nostalgia collection as comic books have become so large in their "house organ" publications, while we who collect radio shows have remained so small in grouping and publication? Magazines called fanzines put out by such groups as "Nostalgia" in Miami, Florida and the "Riverside Quarterly" out of Canada haven't reached great extents as far as subscribership, content, and quality. These magazines are well put together, well done, finely printed such as you would buy in a news stand, and better in many cases, some approaching the quality in content and appearance of national magazines. While it seems our currently best publication in the field would be "Radio Dial", put out quarterly by Charles Ingersall which does not nearly reach the quality of the comic book publications. I do not by any means attempt to put down or discredit Mr. Ingersall's magazine. I think it is very well done. The only point that I raise is, why has not a publication like this risen to the heights of the other ones of the comic book field? I should further state that I mean reaching the heights in this instance, not in internal quality of the articles, but the appearance of the magazine only. As the articles in "Radio Dial" are the finest that you are going to find in any type of a fan magazine. My only thoughts on this are that the fact that when everything was "camp" a few years back, comic books seemed to have taken over the lead at that time. Everyone was interested in them, they got into the public notice very strongly and obviously built up a large group of collectors. Now this can very much account for the fact of getting the monetary wherewithal to start and to continue publishing magazines of this caliber. But somewhere along the line we must be lacking. People by and large do not know about our hobby as they



do about the comic collectors. Again, not trying to put anyone down, least of all the collectors of comic books, because that is their "thing", just as ours is old radio, it would seem to me that we have more to offer. Due to simple facts such as, wouldn't you be terribly afraid after you get a collector's comic book and pay upwards on, who knows how much for this precious issue, of even opening it up to look through it? I can't really fathom the joys that could be gotten out of having to set something aside in a glass case, so to speak, and looking at it from a distance, when its original intent was to be read, used and reread whenever the urge struck you. (I have a couple of copies "Radio Guide" that I just love to leaf through, but am afraid to because every time I leaf through them, a little more falls off and into the trash because of their age.)

The comic collectors cannot do as we in taking their product of their hobby and transferring it into a modern form and still get the enjoyment out of it. The actual enjoyment was in the paper, in the pictures and in the drawings that were the originals, and the copy, to me, just would not suffice to give them the same feeling of nostalgia. We, on the other hand, can easily transcribe from disc total idea and feelings of our shows and nothing at all is lost, save the possible fact that we are not staring at a 1927 Atwater-Kent while we are listening to these. (This can be overcome, as I'm sure many of you know, by just rumaging around until you find an old radio chassis, gutting them and sticking a brand new panasonic tape recorder behind them. We won't tell them and nobody really cares, do they?)

The only other thought I had on why they have grown so big, is that they perhaps do not have the fear of reprisal from the printing medium that we get from the broadcasting area. It would seem that entities such as Dell Comics are not quite as worried about their copyrights being violated as people in our area are. I doubt if the comic collectors even have a J. David of their very own. (See, I got it in, after all) Perhaps they don't really know what they are missing.

I would say that the overall difference in philosophy between the two types of collectors must lie in the fact of reproduction. They do not trade as we do because what is the sense of

it? Their main motivation is to collect and the same as ours, but their collection takes the form of buying and holding onto, rather than procuring, by trade, and letting go by trade. This again must have it's roots in the fact that they cannot and it would lose quality if you did, reproduce an old printed publication. What would be the sense? Something surely would be lost in the transition whereas when we reproduce our collection, nothing is lost and everything seems to be gained by everyone. Somehow it all seems to be out of proportion to me and I'm going to consider to give it much more thought and I hope that you will send me your ideas on the subject.

It seems simply that we have the most going for us and have taken the back seat. I don't understand why this is. I do not want to compete and of course, could not, in anyway- it just isn't feasible. But I certainly would like to see our copy reach the height that theirs has. And I see no reason that it shouldn't.

Has anyone ever considered the idea of having a national convention of all of we collectors, other than myself? I have thought along this line for quite some time now and I can see real possibilities into seriously holding such a convention at which all get together, listen to demonstrations, so to speak, of high points of individual collections. I'm sure that guest speakers could be easily arranged from the long list of actors and actresses in the old shows and I'm thinking that we could even possibly get sponsorship of such an endeavor through the leading tape equipment manufacturers.

If enough of you would be interested in actually persuing an endeavor of this type, I would be more than happy to go ahead and start setting it up. So please write me and let me know your thought on the matter.

Speaking again of publications, I highly would recommend another that has recently come to my attention in our field. It is called "Epilogue". Write to George Jennings, 7605 Sandra Drive, Little Rock, Ark. 72209. Right now this publication is coming out quarterly at 40¢ an issue. Believe me, it is well worth more than the 40¢ asked.

Well, I'll close for now because as you recall, my wife is doing this from cassette recording and her typing tends to suffer



while trying to get that 60 words a minute while racked with fits of hysterical laughter. (I'm hardly "racked with hysterical laughter" edt.)

See you next month. jgm

### THE WANTED POSTER

Wants will be listed in this order: Collector, his wants, (with all information supplied) and any special requirements (speed, type of tape, condition, etc.). This column is for you "seekers" out there, so if you use it, answer it if you can and support it, it can become a very valuable benefit to all of you.

Joe Madden; 333 W. 43rd Street; New York, N.Y. 10036: Any live broadcasts of Tommy Dorsey, Jimmy Dorsey, Benny Goodman, or Harry James- Period, 1930 through 1942. Willing to purchase.

Larry Rossen; % J. Walter Thompson Co.; 875 N. Michigan Ave.,; Chicago, Ill. 60611; Any shows of "Starlight Serenade", "Campana Serenade", "California Melodies". Willing to purchase.

Fred E. Dickey; 1049 Day Road; Schenectady, N.Y. 12303: Any copies of "The Tales of Willie Piper".

Harold Broadsky; (Detective House); 218 Orangeview Lane; Lakeville, Florida 33803: "Adventures of Ellery Queen" also "Crime Files of Flammond".

Wilbur Nitsch; 255 Heberle Road; Rochester, N.Y. 14609; "It Pays to be Ignorant".

Don Koehnemann; 811 Bristol Avenue; Westchester, Ill. 60153; Radio programs: "Three Sheets to the Wind" - 40's- second episode on to the conclusion of series; "Jack Benny" shows with Fred Allen as guest; "Greatest Story Ever Told"- No Room at the Inn- ABC- 40's; 2½ hours; segments; "One Man's Family", consecutive episodes; Especially from 50's- books 84-up; Jazz concert at L.A. Philharmonic-

AFRS, 1945- Howard Duff (?) M.C. ; "Mail Call"- 1945- AFRS- #166 with Slim and Slam, Mel Torme, Johnny Mercer; Clara, Lu and Em; Eddie and Fanny Cavanaugh with Harold Isbell; "Meet Millie" with Elena Verdugo and Marvin Kaplan; "Information, Please" with Oscar Levant; Crazy Quilt; Quarterly Twine; "Kaltermeyer's Kindergarten", (a complete show); "The Secret Three"; "Jolly Joe (Kelly and His Pet Pals"; "Uncle Ezra" (complete); "Voices From Radio and Elsewhere", (will take full programs or exerpts); "Tom, Dick and Harry" (want musical identity signature); Tony Labriola-Oswald, who said "Oh, yeaaaaahhhh." (Ken Murray); Tommy Cecil Mack- said "Who's excited"--(was on " Jones' and Hare community Sing" and "Red Skelton Show"); Ransom Sherman. Off TV Audio: Interviewed with President J.F. Kennedy '61-'62; Film Soundtracks: "The man Who Came to Dinner" with Monte Wooley; George Pal Puppetoon (Rhapsody in Wood?), featuring Woody Herman's Band; "The (Two) Boys From Syracuse", with Billy House, Allan Jones; "Earl Carrol's Vanities" featuring Woody Herman's Band (45?) ; 78 RPM records- "The Old Rag Picker" radio reading; "The Radio Hero Journal" ( any and all)

STOP (attn: J.G. Monroe) P.O.Box 81, Webster, N.Y. 14580: Any and all you have of "Tom Mix and His Ralston Straightshooters" also any information of the show. Will purchase.

That's all for this month. If you list in this column and get results, write "Stay Tuned" at once and we will remove your listing. This is your column, make it work.

jgm

### UNDER THE SKULL AND CROSSBONES!!

"The tape pirates are now packaging old radio shows in cassette and cartridge form. As with the pirated musical discs and tapes, the perpetrators are appropriating the old radio shows for their own use without any royalty payments.

"American Federation of Radio and Television Artists has in its possession tapes of the Mercury Theatre radio productions going back to Orson Welles' "War of the Worlds" dramatization. This show is also being packaged on disks under a license and is being sold via direct mail. AFTRA's exec director Bud Wolff



is planning to consult with CBS about cracking down on the broadcast pirates."

This appeared in the January 20, 1971 issue of Variety. Instead of giving our views on this now and possibly disrupting your own original thoughts on the matter, I would ask for comments. These will be published in next month's issue of "Stay Tuned" with our own ideas. jgm

.....

The following letter was received the day before printing. Mr. Jack Miller provides a very interesting view- not one we quite agree with- but an interesting view, nevertheless. We want to put the letter in this month's issue, but because of the shortness of time, we have not been able to prepare a written article. We will have an answer, and I hope some views from the rest of the readers, for your letter, Mr. Miller, next month. Thank you for sharing your ideas with us.

January 26, 1971

Mr. John Monroe:

RE; Your article in Jan. 1971 issue of "Stay Tuned".....

" 'A VOICE CRYING IN THE WILDERNESS' ".....

"Perhaps I am just that...but I would like to go on record as being opposed to anyone selling programs. I trade with people who do so all the time, but I cannot in good conscience sell something to others which I received for nothing, and which really is not my property to sell, anyway. The best reason I have for not selling, I will state further, but the excuse stated on page four of your publication, under "Problems Of the Month"; that one has a right to sell in order to pay the expense of his hobby, is not a valid one. Does a man who plays golf for his hobby feel that he has to compete in tournaments in order to pay for his golf clubs and golf balls? Certainly one of the most expensive hobbies that I am familiar with is Ham Radio. (WLPD1 is the call, in case there is anyone out there...) The Ham is forbidden by Federal law to use his hobby in any commercial way. The Ham frequencies are set aside for him for communicating with other amateurs, transmitting messages dur-

ing emergencies and the advancement of the art. Selling time in any sense is strictly forbidden by the FCC. If he is a millionaire, he has a 2000 watt P.E.P. SSB Transceiver on all bands feeding a multiple antenna array. If he only has a few bucks, then he owns a 50 watt CW(Code) transmitter feeding a long wire out the window.

"The point is, a hobby is just that.. you indulge in it as much as you can afford. I work for a living like most people and like most people, I have only a small amount to spend on tapes, etc.. so I look for bargains. I have never sold a single program although I have had numerous opportunities. One who sells tapes for \$10.00 per hour is no worse than one who sells for four or five dollars.

"Now if you're still not convinced, and I'm sure you are not, here is a good reason not to sell. Many major collectors throughout the country have already begun to "Tighten Up" on their trading. They have certain "Juicey" programs that they do not want to have falling into the hands of the "Professional Tape Traders" and so they simply do not list them in their catalogs. If the list of "Professional" continue to grow, then you can be sure that more and more "Goodies" will vanish from the lists. I have a collection of over 2000 programs. I will trade with anyone, but I have 5 or 6 that I am honor bound not to list or trade.

"Instead of selling these shows how about getting in touch with your local chapter of the Red Cross or the National Association For the Prevention of Blindness and ask them for a list of organizations of blind people and DONATE your programs. I'm sure the response you will receive in return from these people will be worth much more to you than the five bucks you get from your customers.

"I have enjoyed your first edition of "Stay Tuned" very much and I feel that this is the best publication of it's type I have yet seen. (Sorry Jay, but it is..)

Tape it easy,

Jack Miller

109 Fallon Drive

Hamden, Conn. 06514"



STAY TUNED  
STAY TUNED  
STAY TUNED

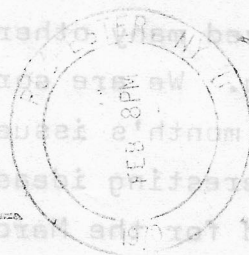
We also received many other letters and requests, again, the day before printing. We are sorry we did not have time to prepare them for this month's issue, but you have provided us with a lot of new and interesting ideas for next month's "Stay Tuned".

So "Stay Tuned for the March issue.

cm, editor

STAY TUNED  
1250 LABARON CIRCLE  
WEBSTER, NEW YORK 14580

THIRD CLASS



Radio Memorable Years Inc  
Box 686  
Allentown, Penna 18105